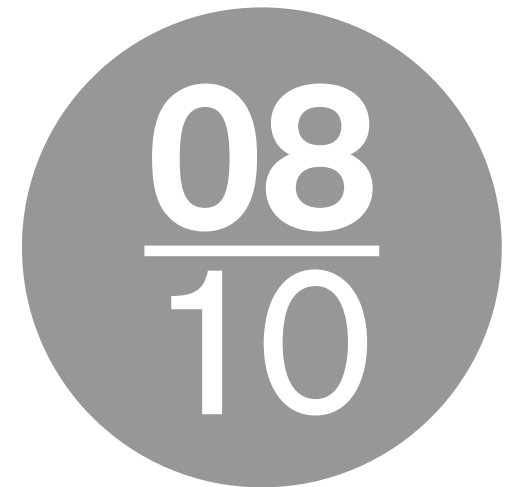


the school of art + design

Research Bulletin

08
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*Welcome to the August research bulletin from
The School of Art and Design at the University
of Salford. If you have any comments or
would like to submit work for inclusion email
Deborah Woodman [here](#)*



Jill Randall

Centre Report

Contemporary Fine Art & Critical Theory



Forthcoming Events

Jill Randall has recently been selected to take part in the survey show of European sculpture- "European Sculpture-Diversity and difference in practice", Martini Arte Internazionale, Turin, Italy Sept -Nov 2010.

www.sculpture-network.org

Recent Events

"Between Kismet and Karma", South Asian Women respond to conflict- major SHISHA national exhibition tour, directed by Dr Jacques Rangasamy, and related events took place in April and May at venues including Leeds Art Gallery, Bluecoat Gallery, Liverpool, Cornerhouse, Manchester and South Bank Centre, London.

Ongoing Events and Seminars.

Theresa Wilkie is developing a research project about Brookhouse Estate in Peel Green Eccles, now seen as a 'sink' estate, the outcome of which will be exhibition/artists book and coinciding with the Eccles Festival or exhibition in the Eccles community gallery or The Hub, examining 'space' and 'walls' as a topic.

Publications and Research Outputs

Professor Paul Haywood has had a paper accepted for the International Conference "Arts in Society", Sydney, Australia, in July. Paper is titled "Art in Communities-the Arts in a civil society and cultural democracy", and will involve the dissemination of his AHRC Knowledge Transfer Fellowship Project.

Karen Heald has won a Stiwdio Safle Award to work in the NHS Acute Inpatient Psychiatric Department at Wrexham Hospital.

Other Activity

Sam Ingleson is developing the pilot project "Wearpeace", as part of the AHRC Knowledge Transfer Fellowship in collaboration with Professor Paul Haywood, employing art, fashion and design to counter issues of gun ownership in Mossdale, Manchester.

Melissa Marselle & Andrew Wootton



Recent Events

16 June 2010 Crime & Security @ Salford

The Design Against Crime Solution Centre hosted an event highlighting the University's important research contribution in crime and security to the Chief Constable of Greater Manchester Police. The purpose of the event was to raise awareness at a senior level of GMP and strengthen the professional relationship between the two institutions. Vice-Chancellor Martin Hall welcomed Chief Constable Peter Fahy. Research presentations were given from Design Against Crime Solution Centre, the Sociology and Criminology Directorate, and the School of the Built Environment. This follows a similar event on 20 May with GMP's Deputy Chief Constable Simon Byrne, wherein the Solution Centre presented.

The Design Against Crime Solution Centre has won the Higher Education Social Entrepreneurship Development Award. The Development Award will enable the Solution Centre to roll-out the Youth Design Against Crime community programme to all 10 local authorities of Greater Manchester. Youth Design Against Crime is a community programme that engages vulnerable young people in a creative 'design against crime' process, in order to generate innovative design solutions that address crime and anti-social behaviour issues in their local neighbourhood. The award reflects the Solution Centre's dedication to socially responsible design.

HEFCE & UnLtd Higher Education Social Entrepreneurship Development Award
£15,000

www

http://culturegroup.co.uk/Hefce_Website/development_awards.html

Theresa Wilkie



Recent Events

*RSA International Conference,
Pecs, Hungary*

The Hive in the Cliff, a VC Iconic City of Salford Project, aims to create social and economic renewal in the East Salford community through development of a culturally-led conservation and regeneration programme.

Three members of The Hive in the Cliff team, Samantha Bowker, Sarie Mairs Slee and Theresa Wilkie, took part in the Regional Studies Association International conference in Pecs, Hungary between 23rd and 26th of May and presented a paper entitled 'The Hive in the Cliff: an innovative case study for culturally led, cross sector approaches to sustainable socio-economical development'.

The paper was very well received and provoked some interesting and useful debate about community engagement and social cohesion within the context of 'creative cities and cultural capital'

At the heart of this programme is the revitalisation of an iconic building at the centre of the community: St. John the Evangelist Church, Higher Broughton, which closed in 2007. The Hive in the Cliff would support the restoration of this vacant building and its redevelopment as a community centre for creativity, culture and the arts. In addition, this community centre, The Hive at St. Johns, will act as a partner site for the university and its surrounding community to interface formally and informally through educational activities, cultural exhibitions, and creative projects.

The Hive in the Cliff will ultimately develop a proposal to the Heritage Lottery Fund to fund the regeneration and conservation programme in East Salford. With this key aim, The Hive in the Cliff lays the groundwork for significant development in East Salford. It aims to obtain the funds, lead the partnerships, and provide the support and knowledge-base needed to action a variety of formally-identified needs and ambitions. Furthermore, a successful lottery application would lead to truly iconic developments in East Salford: physically, socially, and economically.

Charlotte Gould & Paul Sermon



Recent Events

*Urban Picnic for the MOVES10 Festival,
Bluecoat Gallery Liverpool, April 2010*

Following the success of 'Picnic on the Screen', presented at the Glastonbury Festival 2009, Paul and Charlotte were recently invited to develop a new version of this interactive public video installation for the MOVES10 Media Arts Festival at venues across Liverpool. The installation was billed as one of the leading artworks at this year's Festival, building on the theme of 'framing motion' and used to link public audiences between the Bluecoat Gallery Garden and locations in Liverpool, for the first time via a telematic videoconference connection.

This work was shown in Liverpool town centre, and, simultaneously, in the gardens of the Bluecoat Gallery, allowing the public to engage

and interact while simply passing through or relaxing having lunch. This playful environment merged two public spaces together, creating a third otherworldly space on screen where people interacted with others across the city at a virtual picnic table, allowing the audience to explore alternative networked spaces.

The piece explored the potential for interactive works to engage the public and in this way the audience make a creative contribution to the installation through the development of unique narrative events. The works encouraged visitors to be playful, interacting with others and the environment in a way that they would not otherwise have done. Utilising the latest blue screen and HD videoconferencing technology the installation brought together public participants within a shared telepresent

urban picnic scene. Merging live camera views of remote audiences together and placing them within a computer illustrated environment, together with computer animated elements that are triggered and controlled by the audience through a unique motion tracking interface integrated within the installation. Charlotte and Paul also worked with Alastair Swenson from the School to develop the motion tracking and flash programming in this installation.

Supported by Arts Council England

WWW

[http://creativetechnology.salford.ac.uk/
paulsermon/urbanpicnic/](http://creativetechnology.salford.ac.uk/paulsermon/urbanpicnic/)

Tapio Makela

Recent Events

Affective Fabrics: Technologies of Location
Affect of Place in Mobile Ars Memorativas

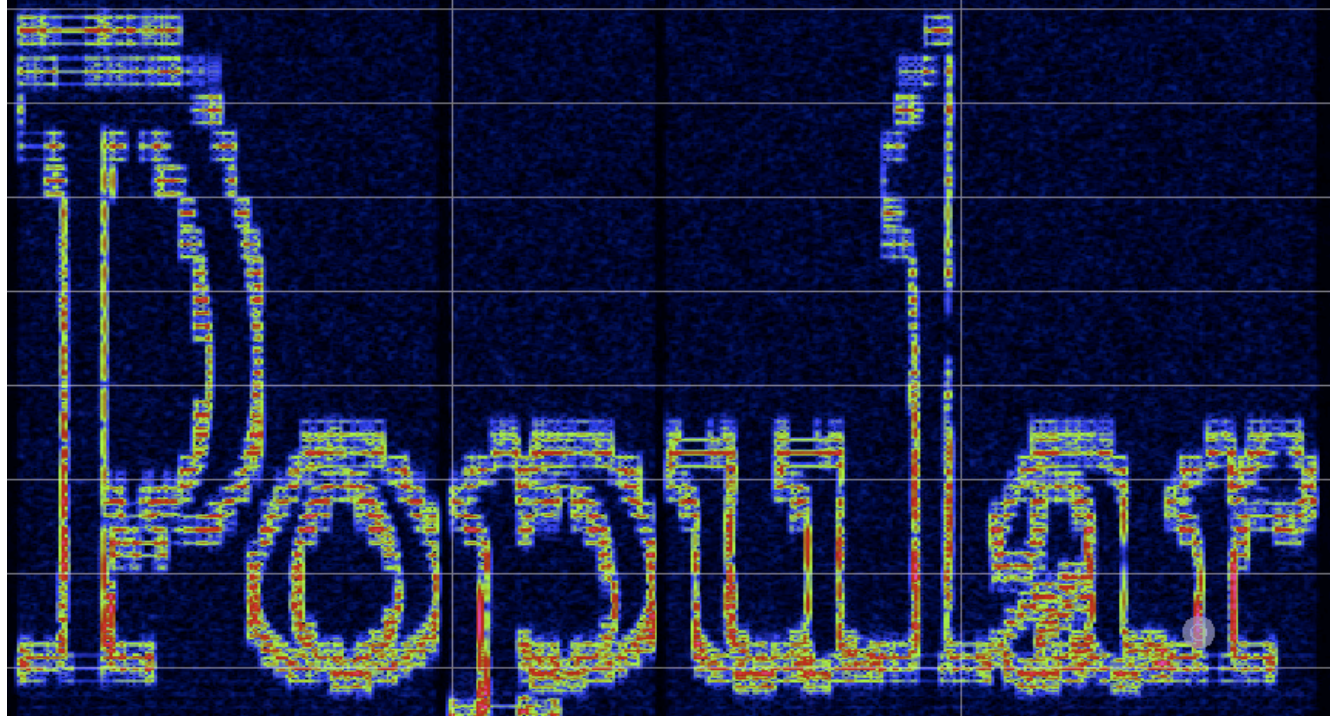
My current research project Technologies of Location paraphrases Jonathan Crary's classic book Techniques of the observer: on vision and modernity in the nineteenth century. It can be argued that technologies of location and networked surveillance have extended the project of modernity. Use of technologies like GPS, are according to Caroline Bassett about remote sensing, which suggests profound transformations in human sense perception, part of a broader series of (technologically influenced) shifts that are having an impact on everyday life.

Taking embodiment and an affective experience of place and its social configurations as starting points, I want to challenge the view point that space could be rendered as living processes through locative remote sensing. In Urban and Social Tapestries by the UK based Proboscis, location based media becomes a tool and a platform for experimental ethnography. In Feral Robots, ecological neighbourhood data is collected using a furry robot car. Much in the tradition of community arts, collective narration of places using various storytelling techniques and spatial annotation offer a place related communication and a memory platform, where place experience is social and complex.

The act of writing personal memories into places and recalling them during a live presentation is called Ars Memorativa, the art of memory. This memory technique from ancient Greece and medieval Europe was a key motivation for development of the PC desktop metaphor at The MIT Medialab in the 1970s. In locative media art a place metaphor does not vanish, but it is matched with physical locations, where stories, images and impressions are written and recalled on site, often as a group. In Bio Mapping works by Christian Nold experiences of urban situations are graphed according to biofeedback of the participants. Affect of place in his work is configured via an emergent proximity, not controlled remoteness.

The geolocation dot does form a trace, but it remains an ephemeral signifier often unable to grasp the affect of sociability, mobility, and place that participants in network practices experience. Like the time code that marks video and film, that dot becomes relevant only insofar the play or interaction around it, the media or the narratives attached to it are able to create an affect of place, or an affective temporaneity and mobility.

John Rooney



Research

The project will posit a question of how to visualise the creative gesture. The subject will be curated from recordings of past and present narratives. Data will then be transposed using digital technologies with the aim to present a gallery of coded interconnected palimpsests, emotional information that is revealed from the content of a creative space. Current research uses software designed by Dr Ian Drumm of Acoustics, designed to record the audio signature of an image. In this research a typeface is fed into the programme that then created a sound file. When this sound file is fed through a sonogram, the sound wave pattern is revealed as a letterform

Recent Events

Typography Film May 5 2010
House of Calson

This is a short animation about the life, work and influences of Birmingham's typographic alumni: William Calson. For this I scanned the words of the Pop Art Manifesto (eg Witty, Big business etc) set in Caslon and then processed in audio format. (the original US declaration of independence was set in Calson)

www

<http://www.uktype.com/index.php?house-of-caslon-2>

Musical Acoustics Network Event

Research Presentation

Art Promotes Science, Science Promotes Art
Salford University June 23 2010

Electronic visualisation and the arts

Research Presentation Research Workshop
London
July 5 2010

PARC Northwest

Research Presentation
MMU Manchester
July 7 2010

Paul Sermon



Recent Events

GloNet Front Room for the FutureEverything Festival, Contact Theatre Manchester, May 2010

Step into a living room lovingly created within the GloNet venue, sit on a comfortable armchair, and see someone on the other side of the globe magically transported into the chair next to you. Artist Paul Sermon uses virtual-studio technology to bring remote festival participants into a simulated domestic 'living-room' setting, by augmenting participants into the comfort of an 'armchair seminar', bringing geographically remote audiences together in a shared telepresent interactive and performative setting.

GloNet Front Room ran between Manchester and Sao Paulo and involved both programmed and ad hoc interaction. A World Premiere and was created specifically for FutureEverything 2010. This installation follows the development

of a series of telecommunication art works Paul Sermon has produced since the early 1990s, using customised videoconferencing technology as a means of bringing geographically remote audiences together in a shared telepresent interactive and performative setting.

World Premiere. GloNet Front Room is created specially for FutureEverything 2010 and is supported by the University of Salford, British Council and Northern Net.

Supported by Arts Council England

www

<http://creativetechnology.salford.ac.uk/paulsermon/frontroom/>

Mathias Fuchs



Research

Ludic Interfaces Conference

The conference brought together experts from 6 European countries to discuss the emerging new field of Ludic Interfaces. Issues of transcultural differences in the understanding of ludicity, historic roots of the notion and the relevance for the creative industries were discussed. There was also scope for investigating the potential of cooperation with Media Centres and media festivals. An excursion to MediaCityUK, lead by Patti Holmes, presented to the conference delegates one of the most relevant developments in New Media sites in the UK. Melting-pots of industry, art, research and the community like the one in Salford will need to be networked to sister-developments in Austria (ars electronica centre), Spain (City of Science and Industry in Valencia) and Germany (Transmediale in Berlin).



<http://ludicinterfaces.com>

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